PM-100

PRECIOUS MOMENTS™

DESIGNS BY Gloria & Pat

Celebrating 10 Years

1979 - - - 1989

PRECIOUS MOMENTS™

A Few Words From Sam

The autumn field was ablaze with flaming color as Bill and I looked from the window of our office. We were partners then and as far in the country as one could possibly get. We hardly ever had a visitor . . . but on that day, Pat Carson and Gloria Steele had set up an appointment to see us.

Being new at the business of licensing made us feel a bit uneasy. The anticipation we felt in meeting them was somewhat like that of a teenager preparing himself for a blind date. We never met people in their profession before, and didn't have the slightest idea of what we were supposed to talk about. When the ladies arrived, their genuine sincerity and warmth dispelled any anxiety that we might have had. Our first meeting was the beginning of a very special friendship and a working relationship that would bring forth a new expression in the Precious Moments™ line.

I am very grateful for what Gloria and Pat have done for the industry of counted cross stitch. These ladies were able to take my original work and translate it into a product that others could . . . create for themselves. Only the Lord knows the precious moments that have been spent by countless individuals who have lovingly created a Precious Moments™ cross stitch as a result of the insight and ability of these two most gracious women.

Sam Butcher

And Now Pat . . .

May I express my sincere love and appreciation to Sam for the many precious moments he has brought into my life over the past 10 years.

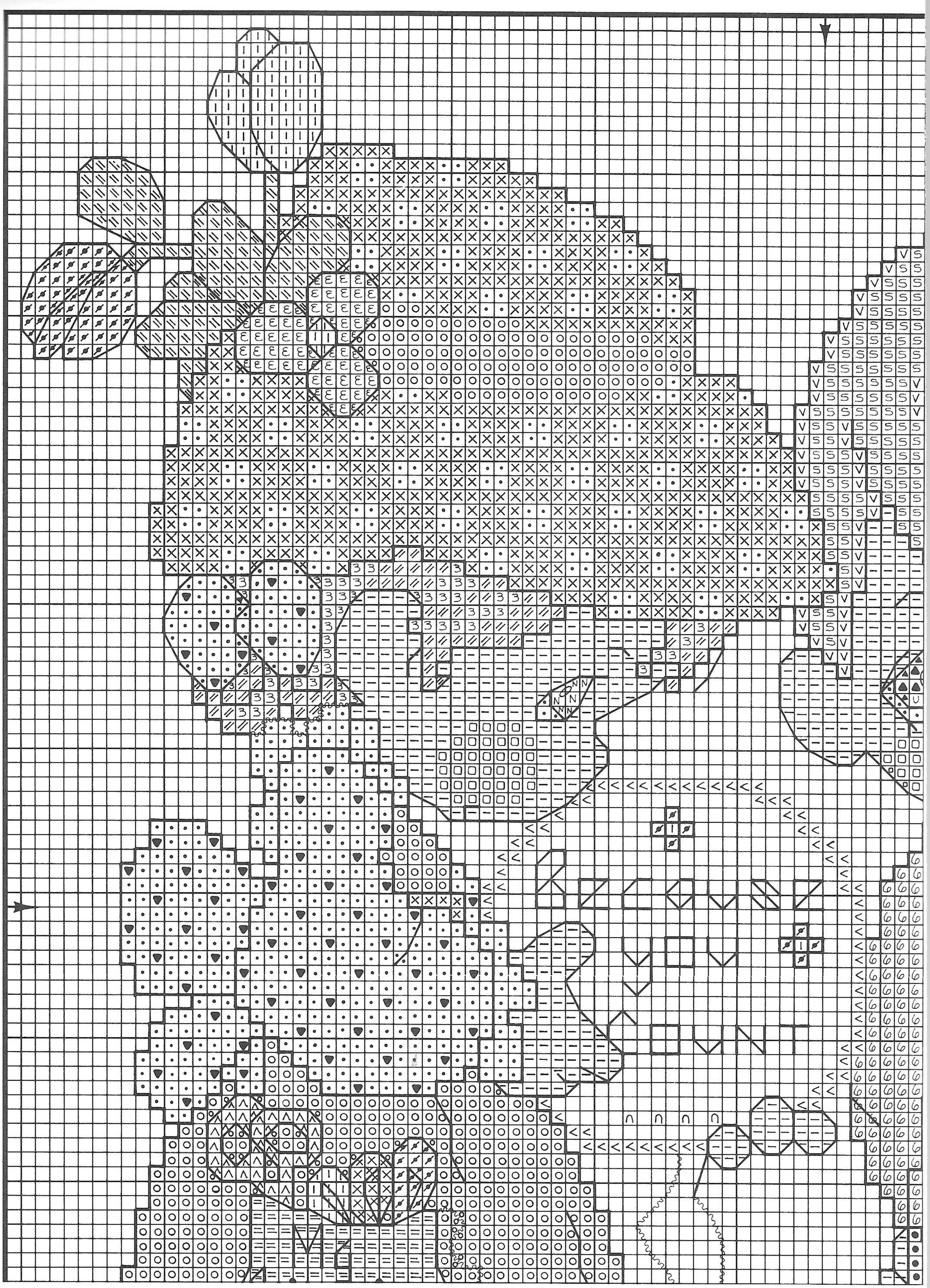
The fall of 1979 will always bring back fond memories of the beginning of a special friendship and the beginning of a cross stitch phenomena within the needlework industry.

Thank you, Sam, for this beautiful design (created just for me) and all the Precious Moments™ you create for thousands of cross stitch fans throughout the world.

I'll treasure always that autumn day I shared with you, Bill and Gloria.

Pat Carson

Because you count
My Stitching Tools



	DMC
·	White
=	819
I	745
–	948
□	754
○	761
♥	760
\	316
+	543
S	842
V	841
<	738
Z	3033
3	922
//	402
/	369
//	368
N	367
X	504
✓	775
∩	334
U	932
▲	930
ε	827
∧	762
6	928
●	927
	3328
	743
	420
	839
	921
	502
	318
	926

Because You Count

	DMC	COLOR
•	White	White
=	819	Baby Pink—Lt.
I	745	Yellow—Lt. Pale
–	948	Peach Flesh—Vy. Lt.
□	754	Peach Flesh—Lt.
○	761	Salmon—Lt.
♥	760	Salmon
\	316	Antique Mauve—Med.
+	543	Beige Brown—Ultra Vy. Lt.
S	842	Beige Brown—Vy. Lt.
V	841	Beige Brown—Lt.
∠	738	Tan—Vy. Lt.
Z	3033	Mocha Brown—Vy. Lt.
3	922	Copper—Lt.
//	402	Mahogany—Vy. Lt.
/	369	Pistachio Green—Vy. Lt.
//	368	Pistachio Green—Lt.
N	367	Pistachio Green—Dk.

	DMC	COLOR
×	504	Blue Green—Lt.
✓	775	Baby Blue—Lt.
∩	334	Baby Blue—Med.
U	932	Antique Blue—Lt.
▲	930	Antique Blue—Dk.
ε	827	Blue—Vy. Lt.
∧	762	Pearl Grey—Vy. Lt.
6	928	Grey Green—Lt.
●	927	Grey Green—Med.
	3328	Salmon—Med.
	743	Yellow—Med.
	420	Hazel Nut Brown—Dk.
	839	Beige Brown—Dk.
	921	Copper
	502	Blue Green
	318	Steel Grey—Lt.
	926	Grey Green—Dk.

Add a little white stitch to eyes where marked 0 0.

Backstitch in order given:
Backstitch yellow flower in 743.
Backstitch blue flowers in 334.
Backstitch leaves and stems in 367.
Backstitch hat in 502.
Backstitch girl's hair in 921.
Backstitch bow and dress in 3328 (including ∿∿∿ on collar).
Backstitch scissors in 318.
Backstitch yellow floss in 743.
Backstitch blue floss and ∿∿∿ on skirt in 334.
Backstitch green floss in 502.
Backstitch lettering inside hoop and ∿∿∿ in 502.
Backstitch boy's hair in 839.
Backstitch boy's buttons in 316.
Backstitch boy's shirt and pants in 926.
Backstitch patch on shoe in 930.
Backstitch pink flowers in 3328.
All other backstitch in 420.
*Special Note: Thread 502 floss tail at bottom of hoop through gold needle. Insert needle upward through bottom edge of finger to make it look like she is holding the needle. (Gold tone needle used)

Design Area	122 × 112	Size to Cut Fabric
Hardanger . . .	5⅜ × 5¼	12 × 12
Aida 18	7 × 6⅜	13 × 13
Aida 14	8⅞ × 8¼	15 × 15
Aida 11	11⅜ × 10½	18 × 17
Linen 28 ct. . .	8⅞ × 8¼	15 × 15

(up 2 threads, over 2 threads)

Model
Fabric: 28 ct. Ivory Linen
Floss: Cross Stitch—2 strands
Backstitch—1 strand

Shaded area indicates last two rows stitched on previous page.

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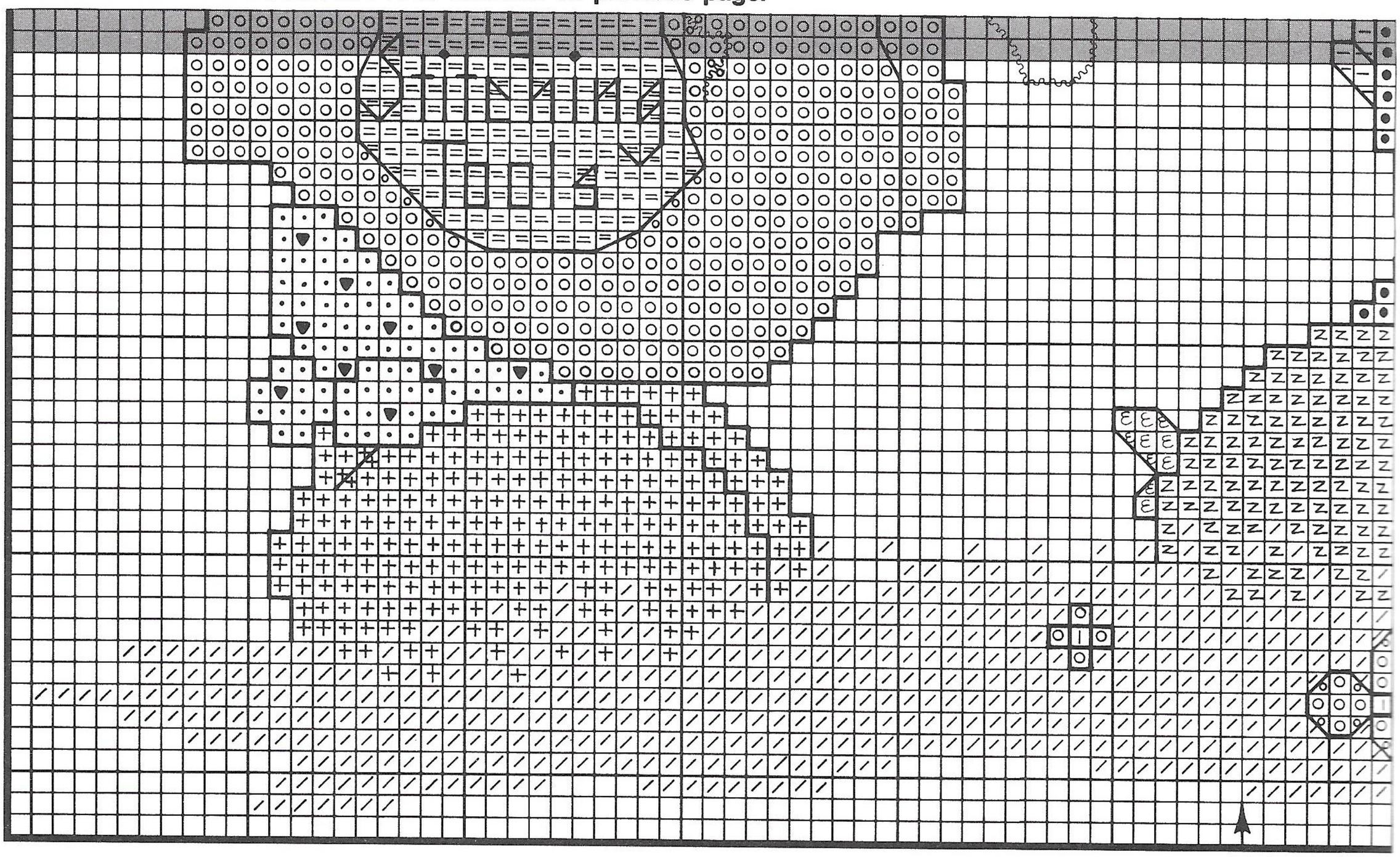

SPECIAL LINEN INSTRUCTIONS

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YOU WILL LOVE WORKING ON LINEN! In the natural progression of cross stitching, you may have begun on an evenweave cotton fabric where one "square" on the cloth equalled one stitch. A first project may have been a tiny flower or heart. Next, most stitchers experience a period in which sayings are popular, each done with a particular person in mind. Then, we go on to projects both useful and beautiful: pillows, clothing accents, birth and wedding samplers, etc.

Then—**LINEN!** This is the stuff heirlooms are made of. Linen is durable; it has a strength that will outlast cotton. It allows greater flexibility of design. It launders and becomes more beautiful each time. And it is the best; elegant and traditional.

TIPS FOR STITCHING ON LINEN

RAVELING

Use one strand of a light color to whip the edges on the fabric to prevent raveling.

HOOPLESS STITCHING

Cross Stitch on linen does not require an embroidery hoop. Instead, the hand is held in a relaxed position with the thumb and forefinger grasping the cloth and the little finger anchoring it (see fig. 1). On a tiny piece of fabric, it may be necessary to anchor with the ring finger. However, do not sew with the fabric wrapped over one finger—this may distort the stitches.

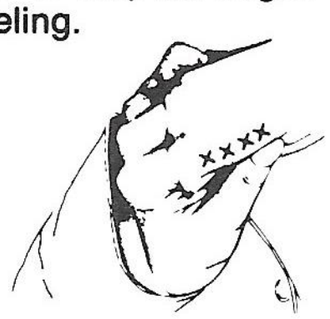

Fig. 1

KNOTLESS WASTE KNOT

Start with a knotless waste knot. This means to leave the tail of the thread on top of the fabric, up and out of the way (as in fig. 2). When the thread is finished, work it under stitches on the back either in the direction of the stitches or vertically. Then rethread the original tail and work it under stitches on the back in the same way.

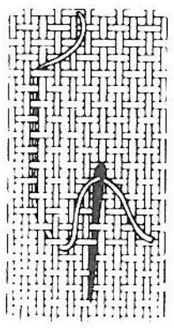

Fig. 2

THE FIRST STITCH

The first stitch and all subsequent regular stitches should begin at a VERTICAL thread. Why? The vertical threads (shown as shaded in fig. 3) act as little goal posts holding up the understitch. At the intersection where the vertical thread lays on top of the horizontal thread, start at the lower left hole. Starting at a vertical thread acts as an early warning system, also. Should a regular stitch suddenly begin at a horizontal thread, it is a sign that threads have been counted incorrectly.

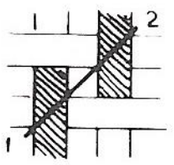

Fig. 3

SEWING MOTION

A sewing stitch, one scooping movement in and out is used with linen. (See fig. 4) Stitches should be neither loose and sloppy nor so tight that the spaces between the linen threads are enlarged. If light can be seen across the top of a row of stitches, the tension is too tight. Correct tension results in flat stitches that do not distort the background weave.

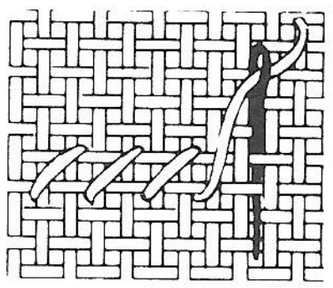

Fig. 4

Do the bottom stitches first, then cross back (see fig. 5). The reverse side will be vertical lines, as in fig. 6.

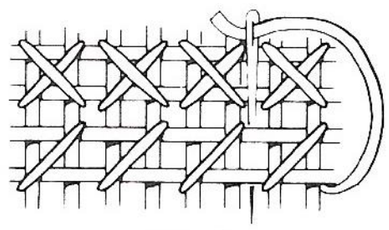

Fig. 5

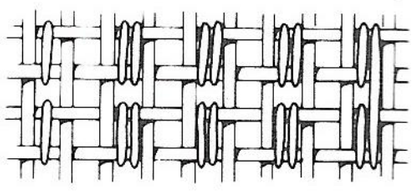

Fig. 6

180 DEGREES

It is very helpful sometimes to turn your work upside down (180 degrees), turning the chart as well, but never turn the work only halfway around (90 degrees). This causes the direction of the top stitch to change, disrupting the texture of the finished piece.

LAUNDERING

Launder your needlework only if it has become soiled. If it is clean, lay it face down on the ironing board and wet it with a sprayer or a damp cloth, then iron dry. This allows the linen to shrink slightly, making the stitches stand up beautifully. If soap is required, hand wash with mild soap in cold water. Rinse thoroughly, handing the fabric gently; roll it in a towel and gently squeeze out excess moisture, then iron dry face down.

MOUNTING

Mount your finished needlework as you would mount cotton fabrics. You'll discover, as you explore the world of linen stitching, that linen is extremely versatile and can be finished in a variety of ways other than framing.

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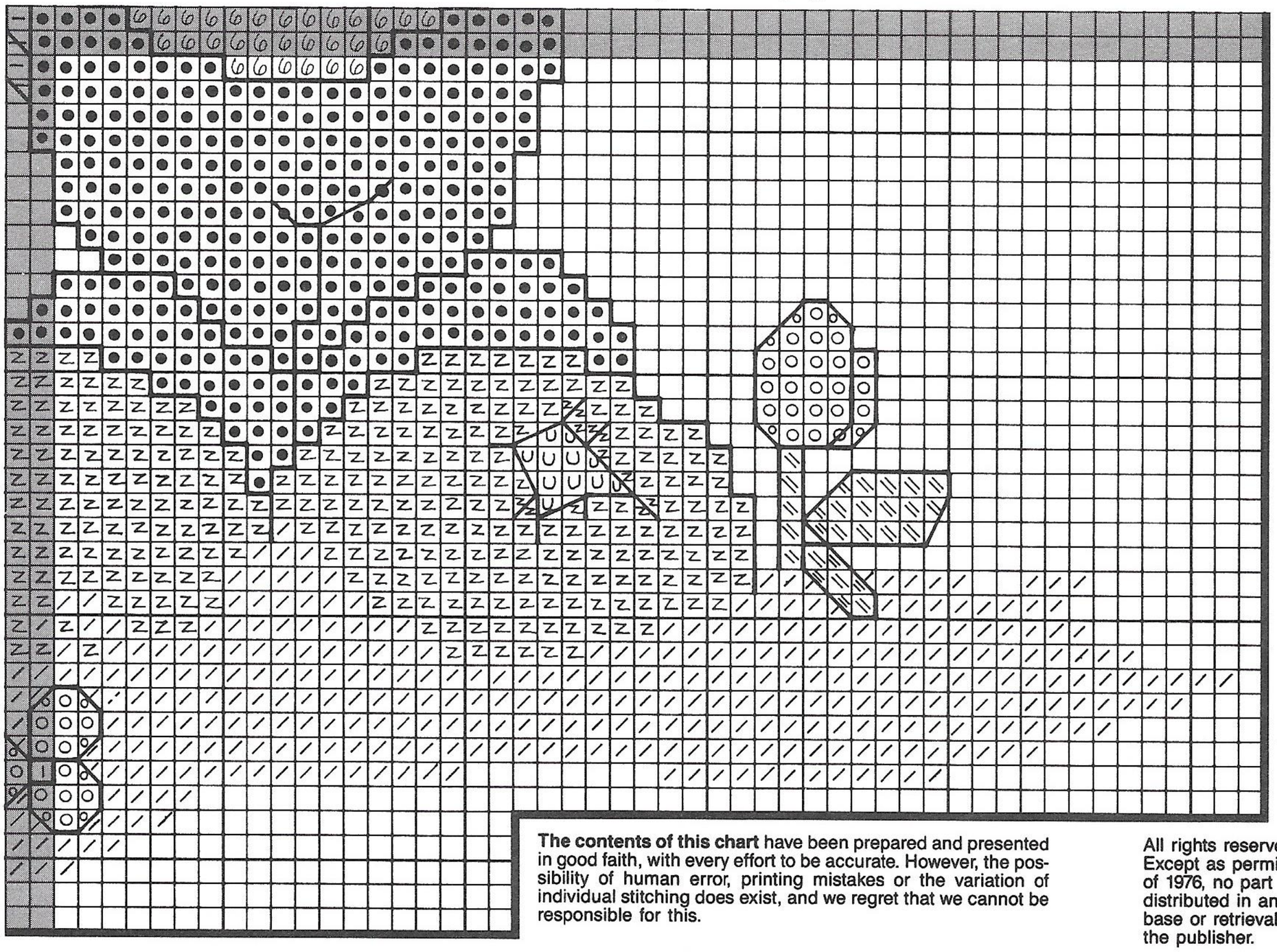
Shaded area indicates last two rows stitched on previous page.



The contents of this chart have been prepared and presented in good faith, with every effort to be accurate. However, the possibility of human error, printing mistakes or the variation of individual stitching does exist, and we regret that we cannot be responsible for this.

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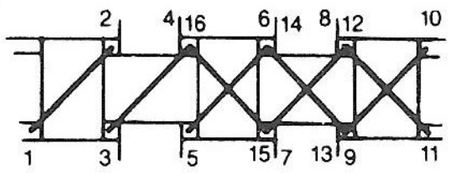
SPECIAL INSTRUCTIONS

FULL CROSS STITCH

Be sure that all your stitches lay in the same direction. Bottom stitches in one direction and top stitches in the opposite direction. We work our stitches from the bottom left-hand corner to the top right-hand corner, then return in the opposite direction.



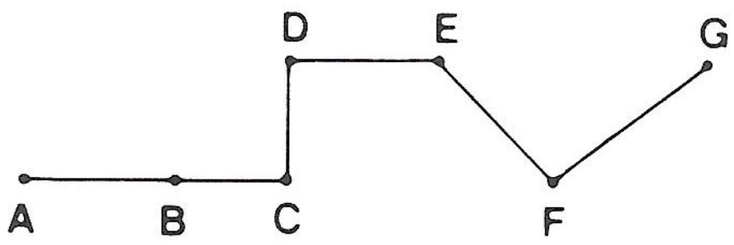
SYMBOL WITH BACKSTITCH

When there is backstitch over one square and the symbol is the same on either side of the backstitch, make a full cross stitch in that square. Backstitch last in color given in instructions.

BACKSTITCHING INSTRUCTIONS

Backstitching (BS) is a part of some designs—also used for lettering. The purpose of the backstitch is to form a continuous line with each stitch touching. It may travel in any direction.

up at A — down at B
up at C — down at B
up at D — down at C
up at E — down at D
up at F — down at E
up at G — down at F



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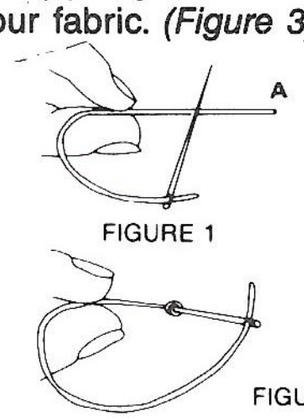
FRENCH KNOT

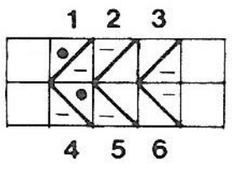
(Using 1 strand of floss)

1. Come up through fabric at point A. *(Figure 1)*
2. Hold floss in your left hand. Lay your needle over floss and wrap floss 3 times going clockwise. *(Figure 2)*
3. Keep holding floss securely with left hand and insert needle near point A (not in same hole). With floss still in your left hand (to help guide floss) pull your needle through to the back of your fabric. *(Figure 3)*

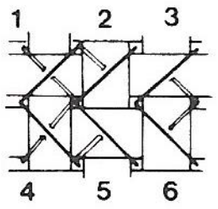


¼ STITCH

How to recognize ¼ stitches on your chart:



How ¼ stitches look on fabric:

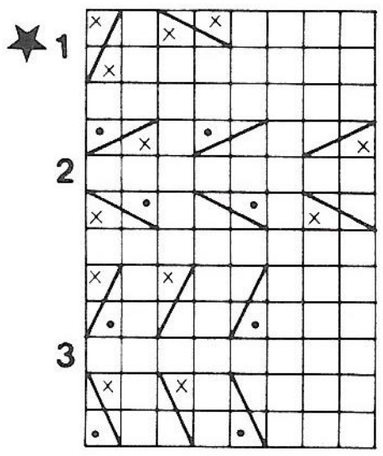


Helpful Hints

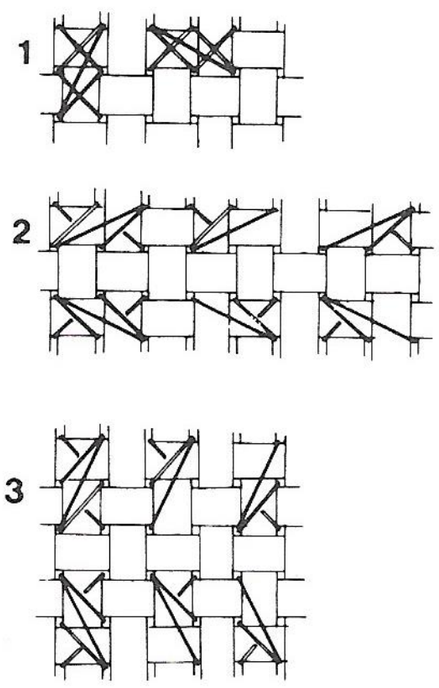
1. Stitch from corner to center using color indicated by symbol.
2. Backstitch last color given in instructions.
3. If there were **NO** backstitch instructions given for 2, 3, 5, or 6, make ¾ stitch in the color indicated by the symbol.

¾ STITCH

How to recognize ¾ stitches on your chart:



How ¾ stitches look on fabric:



Helpful Hints

1. When a backstitch line crosses 2 squares vertically or horizontally and the symbols are the **same** on either side of the backstitch, this will indicate that these are **full cross stitches** (as shown in illustration #1). Backstitch last in color given in instructions.
2. If the symbols are **different** on either side of the backstitch, this will indicate that **¾ stitches** should be used on the color indicated by the symbol on either side of the backstitch (as shown in illustrations #2 and #3). Backstitch last in color given in instructions.

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